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another from Owego, New York, and the latest from Zanesville, Ohio. We welcome such national support and we seek to recognize the national obligation which it involves.

THE PLACE OF THE ART MUSEUM IN EDUCATION

BY GUSTAVE STRAUBENMÜLLER

STRENGTHEN the will! Train the mind! Cultivate the beautiful! Harden the body! Serve humanity! These are five general tenets in education. It is generally known in educational circles that the emotional and volitional aspects of the child's mental development have, in comparison with the intellectual, been largely neglected. The mind has been trained but the will has not been sufficiently strengthened and the sense of beauty has not been cultivated. And with what result? That Nature, that majestic artist, with her glorious color combinations, her wonderful contrasts, her perfect forms, her marvelous variety, is not appreciated, and very often not even noticed; that there is no conception of a corporate understanding or enjoyment of beauty; that the museums, those depositories of treasures of beauty in color and form, attract, comparatively speaking, only a few.

Throughout our whole system of education, according to those most interested in the welfare of man, the esthetic factor, as well as the ethical, "calls loudly for restoration to its rightful place" in the school curriculum. Who can restore this training? The museums and the schools, by coöperation.

We must make up for our past neglect by cultivating the beautiful not only as represented in color and form, in nature and art, but as displayed in conduct, ideal citizenship, and character. We must bring out the esthetic functions of every subject in the curriculum, while keeping each in proper relation to general education. If this be the thought—and thought, according to Carlyle, is the parent of deed—then let us have the deed; in other words, let us by systematic coöperative efforts teach what is beautiful in all things. Let us break with the traditional indifference to

the esthetic and ethical culture of the people.

No longer is it necessary to argue for coöperation between museum and school. That proposition is no longer even debatable. But there is a broad and deep gulf between realizing the necessity for coöperation and bringing it into effective operation. The latter is the pressing problem of the present. In this problem we have just crossed the threshold of the solution; we have many struggles yet on our way from the periphery to the center of fulfillment. We need aims and methods.

How and to what extent can the museum of art coöperate with the various kinds of schools and departments in the school system? How shall we relate the sense of beauty to our daily life?

Shall there be a fixed and definite syllabus of work? Shall we follow the old and rigid policy of "This is what you ought to have,"—"this is what you ought to do"?

At what age is there an awakening to harmony of color?

What provisions should be made for the specially gifted? What for the average?

How can the great army of children, the future visitors to the museum, be encouraged and trained to make their own surroundings beautiful by cleanliness, good conduct, living plants, pictures, statuary? Should there be a circulating library of pictures, engravings, etc., for our schools? Or should children visit the museum? Or should there be time given to both plans? From what subjects shall time be taken for such visits? How much time and how distributed?

Before visiting the museum should the child receive instruction in the fundamentals of beauty in order to prepare him to appreciate the exhibits? If so, from whom, art experts or class teachers?

Can we give our little citizens a fundamental understanding of the principles of color, mass, form, line?

Is appreciation of art a gradual development? If so, at what age is a child ripe for the initial stage? At what age for the more advanced stage?

Shall we depend on incidental observa-

tion or directed observation for guidance in the enjoyment of a picture? As children are at first interested in the story a picture tells them, at what age or stage of progress should they be taught that there is something more than a story in a work of art? Should pleasurable emotions be the ultimate object sought, or an attempt at trained knowledge?

How closely should drawing be correlated with the work in the museum? At what stage in the child's progress? Should the history of art be taught at all? If so, in which department of our system?

These are pertinent questions. To raise such questions is not to answer them but it is a necessary prerequisite to any profitable discussion of them.

To avoid floundering and expecting the unattainable from children, attention should be paid more and more to investigations of the development of the esthetic judgment. Such investigations have been made. Thus F. Müller, quoted by Robert R. Rusk, found that the younger the child the more he regarded pictures from the non-esthetic standpoint. With young children it was the object represented that was judged, no attention being paid to the idea of the artist, to the technique, to the kind of treatment, or the means employed, i.e., colors, drawing, composition, etc. Only gradually do evidences of notice of these appear. Of the media, the colors are the more easily understood and valued; more difficult are the spatial elements, and still more difficult the unity of the work of art and the relation of the various parts to this. Relatively late are the first evidences of the adoption of the standpoint of the artist, his ideas, his skill; these appear only in details, as in mention of a color, or a light effect. Very gradually rises the judgment from this point of view of the picture as a whole.

Another investigator found that only after ten years of age are children susceptible to esthetic effects of training; at thirteen years the first evidences of the spontaneous appreciation of a work of art as a whole manifest themselves, and from sixteen years of age onwards such appreciation can be generally secured through instruction.

G. Stanley Hall says that the Americans as a class are rather more visual-minded than most other races and that there is in them an unusual sensibility to and power of remembering color and form.

The Metropolitan Museum of Art has gathered valuable experiences in all its varied attempts at coöperation. It is not generally known how much it has done and is now doing. In fact, it has been more active in preparing and organizing coöperation than others have been in coöperating. Coöperation requires at least two parties.

There are reasons, however, for the lack of organized coöperation between the schools and the Museum, at least on the part of the Board of Education. Teachers are naturally conservative. Possibly some do not see the full benefits to be derived from coöperation with the Museum. They claim they have no time for educational visits to the Museum. They complain, with reason, that subjects are being added to the curriculum and that none is being eliminated, but the time, in which the present work is to be done, remains a constant factor. More subjects mean less time for each. Today, to do the required work properly, the teacher must utilize short cuts and time-saving methods in teaching; economy of learning and its technique must be closely observed in all work. But the time will come when no shorter methods can be devised, and when pupils will have learned to study economically. Then, either subjects of study must be cut out or down, or school time must be extended, and that will be a serious problem.

What can the Museum do to help train the esthetic factor, and what can the schools do? No one person is competent to answer this question. The Museum authorities must study the schools, and the teachers must study the Museum. The aim of the Museum should be to offer suitable material for study, and the schools should decide the proper use of the material offered. Museum and school must get together not only theoretically but actually; the work must be done by official organization. A joint committee selected by the Museum and the schools should consider

all questions involved and decide upon a feasible method of coöperation which shall conserve the interests of both parties concerned.

Principals of schools or, at least, District Superintendents should be told both by the Museum and by the educational authorities, each in its own special way, what there is of interest for children of various ages in the Museum, and how it is usable. Results of investigations on the development of the sense of beauty should be made accessible to them. If both museum authorities and boards of education believe that an appreciation of art, of the beautiful in art and in character, will lead to a more ideal citizenship, then it will pay to make the effort to accomplish the result, even if the cost should be considerable in time and money.

Deploing a lack of appreciation of art among the people but making no attempt to secure appreciation is a policy which will leave us just where we are at present. To secure an appreciative public for the future, train the present generation of children. The latter, when grown up, will then transmit this culture to their children and, so time on, ad infinitum.

THE PLACE OF THE ART MUSEUM IN ELEMENTARY EDUCATION

BY WALTER SARGENT

AN art museum, in order to bring children of elementary school age into the most stimulating contact with the opportunities which it offers, needs to take account of the art interests most common at that age, and the lines along which these interests are likely to develop.

Probably children differ in their personalities and their capacities for artistic appreciation as widely as do adults, but their interests and experiences as a whole appear to be of a color somewhat different from that of the interests and experiences of more mature people, and their points of contact with human achievements and institutions seem to be correspondingly dissimilar to those of adults.

In so far as the mental attitudes of children when they are visiting art collections may be interpreted by their conversations, we can discover significant hints as to their impressions. In the field of industrial art, the first response of children appears to be one of comparison between the objects exhibited, and those which they have seen elsewhere, in their daily surroundings or on well-remembered special occasions. Often an object is approved when it is similar to what has been familiar or is regarded as amusing when it differs from the customary. An unusual object becomes significant and reasonable to children when they know something of the circumstances which determined the characteristics of its form.

Appreciation of the element of formal and decorative beauty, or the character of different styles, is not so evident at this age. Doubtless the beginnings are present, because children show evident enjoyment of rhythmic arrangements, and presumably respond in other ways not evident, but the way of approach to the enjoyment of beautiful things at this age is probably not by any analysis of these formal elements. It is rather by acquaintance with the objects. We are likely to mistake for appreciation of formal beauty, the liking of all children for certain decorative forms and patterns, as in the case of conventionalizations of animals, or the portrayal of scenes in highly symbolic form, when in fact that liking may arise largely from the suggestiveness of the convention, and the consequent interesting experience of passing to and fro in imagination between the forms of actual things and these symbols fascinatingly haunted with intimations of reality.

The museum can make children familiar with a broad range of industrial art, until the fine things of the collections become a part of their store of formative memories, and they pass beyond the stage which usually comes first, when they compare the objects, with their familiar surroundings as a standard, and reach the stage where in the comparison the objects in the museum become the criteria. Sheer familiarity with fine things means much, because in the minds of children objects of industrial art